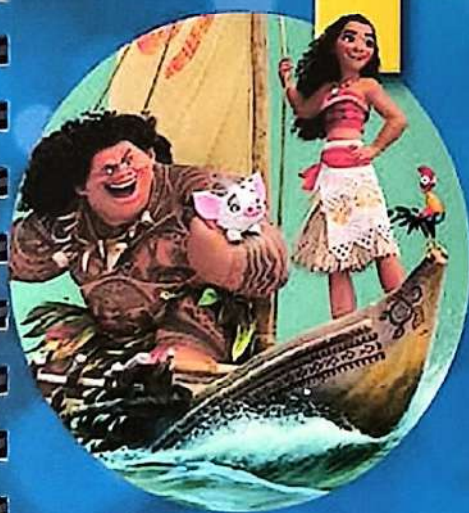


Disney ALL-TIME CHART HITS | PIANO • VOCAL • GUITAR



Disney ALL-TIME CHART HITS



PIANO • VOCAL • GUITAR



ALL-TIME CHART HITS

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4 Lentara Court
Cheltenham, Victoria, 3192 Australia
Email: info@halleonard.com.au

ALL OF YOU

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Gently

B5

1, 2

3

mf

Bsus2

MIRABEL:

B

Bsus

B

Look at — this home, — We need a new — foun - da - tion.

Bsus2

B

E

F#

It may — seem hope - less, But we'll — get by — just fine.

Look at — this fam - 'ly, A glow-ing con - stel - la - tion

So full of stars, — and ev-'ry-bod-y — wants — to shine. But the

stars don't shine, — they burn, — And the con - stel - la - tions —

— shift. I think it's time — you learn: — You're

E **D#** **Emaj7**
ABUELA ALMA:
 more _ than just _ your gift. _ And I'm sor-ry I _ held on too _ tight.

F# **Emaj7** **F#**
 Just so a - fraid _ I'd lose you _ too. The mir - a - cle _ is not

G#m **F#/A#**
 Some mag - ic that _ you've got, The mir - a - cle is you, _

B **F#** **Em** **B** **F#**
 add **JULIETA, PEPA:**
 _ not some gift, just you... _ The mir-a-cle is you. _ All of you, _ all of you. _

Em C B

CAMILO:

O - kay so... we gon - na talk a - bout Bru - no...? **BRUNO:** Yeah,
ANTONIO: That's Bru - no!

C B

there's a lot to say a - bout Bru - no: I'll start, o - kay, Pe - pa I'm

Em Am

sor - ry 'bout your wed - ding, Did - n't mean to be up - set - ting. That

B

was - n't a proph - e - cy I could just see you were sweat - ing! And I





want-ed you to know That your bro loves you so, Let it in, let it out, let it rain, let it snow, "Let it gooo..." -





FÉLIX: That's what I'm al-ways say - ing, Bro!
 BRUNO: 'Got a lot - ta 'pol - o - gies I got - to say:
 JULIETA: Hey,





JULIETA: We're just hap-py that you're here, - o - kay?
 PEPA: Come in - to the light!
 AGUSTÍN: The trip-lets all re - u-nite!
 JULIETA: And no

BRUNO: Uh- But- But-




add PEPA:
 DOLORES:

mat - ter what hap-pens We're gon-na find - our - way.
 Yo I knew he nev-er left, I heard him ev - 'ry day...

ABUELA ALMA: **ANTONIO:**

What's that sound? I

TOWNSPEOPLE:

Oh, (oh,) oh, (oh,) Oh, oh!

N.C.

think it's ev-'ry-one in town...

Hey! Lay down your load

drums

TOWNSPEOPLE/ MARIANO:

(Lay down your load) (We are on - ly down the road)

We are on - ly down the road

C#m7 B/D# F# C#m7 B/D#

— We have — no — gifts, — but we — are — man-y — And we'll — do — an-y —

We have — no — gifts, — but we — are — man-y — And we'll — do — an-y —

F# B F# E

ISABELA:

- thing — for you! It's a dream when we work as a team. — You're so strong... —

TOWNSPEOPLE:

- thing — for you! (All of you, — all of you...) —

B F# E

LUISA: **MIRABEL:** **ISABELA:** **LUISA:**

— Yeah, but some — times I cry — So do I! — I

(All of you, — all of you...) —

G#m **E**

may not be as strong, but I'm get-ting wis - er. _____

ISABELA:
Yeah, I need sun - light and fer - ti - liz - er. C -

B **F#** **ISABELA:**
MIRABEL:
Straight up _____ to the sky, —

LUISA:
'mon! Let's plant some-thing new and watch it fly, Straight up _____ to the sky, —

MIRABEL: **E** **F#** **G#m7**
— Let's go... _____ The stars don't shine, — they burn, — The

DOLORES & LUISA: **ABUELA ALMA:**
— Let's go... _____ The stars don't shine, — they burn, — The

E F# G#m/D# E F#

con-stel - la - tions glow. The sea-sons change in turn.

con-stel - la - tions glow. The sea-sons change in turn.

G#m7 Emaj7 F#

JULIETA: AGUSTÍN:

Would you watch our lit-tle girl go? She takes af-ter you.

C#m7 B/D# F# C#m7 B/D#

MIRABEL: MARIANO:

(Mariano sighs) Hey, Mar-i - a - no, why so blue? I...

TOWNSPEOPLE:

Oh, (oh,) oh, (oh,) Oh, (oh,)

F# C#m7 B/D# F#

MIRABEL:

— just have so much love in - side... Y'know, I've got this cous-in —

oh, (oh.) Oh, (oh.) oh, (oh.)

C#m7 B/D# F#

DOLORES:

— too. Have you met Do - lor - es? O - kay, I'll take it from here, - g' - bye...

Oh, (oh.) oh, (oh.)

G#m C#m D#

You talk so loud, You take care of your moth - er, and you make her proud. You

B **F#**

write your own po - e - try, ev - 'ry night when you go to sleep And I'm

E

seiz - ing the mo - ment, so would you wake up and no - tice me? —

D#7 **B** **F#**

MARIANO: **DOLORES:**

Do-lor - es... I see you. And I hear you.

TOWNSPEOPLE:

MIRABEL: YES! All of you, — all of you. —

ISABELA:

E **B** **F#** **E**

MARIANO: **DOLORES:** **MIRABEL:** **ABUELA ALMA:**

Let's get mar-ried! Slow down. All of you, — all of you. —

— All of you, — all of you. —

MIRABEL:

Home — sweet home. — I like the new — foun — da — tion.

ABUELA ALMA: It is — n't per — fect.

MIRABEL: Nei — ther are we. —

ABUELA ALMA: That's true.

MIRABEL:

Just one — more thing, — be — fore the cel — e — bra — tion: What?

BRUNO: We need a door — knob.

ANTONIO: We made this one for you...

F# **F#sus** **F#** **DOLORES:** **E** **F#**
PEPA:
 We see how bright_ you burn,_

CAMILO:
FÉLIX:
 We see how bright_ you burn,_

G#m7 **F#** **E** **F#**
ISABELA:
 We see how brave_ you've ____

LUISA:
 We see how brave_ you've ____

G#m/D# **C#m7** **B/D#** **E** **F#**
JULIETA:
 ____ been, Now see your - self_ in turn... _

AGUSTÍN:
 ____ been, Now see your - self_ in turn... _

The musical score is written for a guitar and piano ensemble. It features eight vocal parts, each with a corresponding guitar chord and piano accompaniment. The key signature is F# major (three sharps). The tempo and style are indicated by the notation, which includes various note values, rests, and dynamic markings. The lyrics are in Spanish, and the characters are Dolores, Pepa, Camilo, Félix, Isabela, Luisa, Julieta, and Agustín. The score is divided into three systems, each with three staves (vocal, guitar, and piano).

G#m7 **F#** **Emaj7**

BRUNO:

You're the real gift, kid. — Let us in.

G#m7 **ABUELA ALMA:** **Emaj7** **Slower** **B** **F#** **E**

O - pen your eyes. **ABUELA ALMA:** *Abre los ojos. What do you see?*

F# **G#m** **B**

MIRABEL: *I see... me. All of me. —*

BEAUTY AND THE BEAST

from BEAUTY AND THE BEAST

Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

Lyrical

E \flat (add9)

E \flat sus

E \flat (add9)

mp

E \flat sus

E \flat (add9)

B \flat 7sus

B \flat 7

Tale as old as time,

E \flat (add9)

B \flat 7sus

B \flat 7

E \flat (add9)

E \flat

true as it can be.

Bare - ly e - ven

Gm

A \flat (add9)

A \flat

B \flat 7sus

friends,

then some-bod - y bends

un - ex - pect - ed - ly.

$E\flat(\text{add}9)$ $E\flat$ $B\flat7\text{sus}$ $B\flat7$ $E\flat(\text{add}9)$ $E\flat$

Just a lit - tle change. Small, to say the

poco rit.

$B\flat m7$ $E\flat7$ $A\flat\text{maj}7$ $Gm7$ $Fm7$ $B\flat7\text{sus}$ $B\flat7$

least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty and the

poco rit.

$E\flat(\text{add}9)$ $B\flat7\text{sus}$ Gm

Beast. Ev - er just the same.

a tempo *mf*

$A\flat(\text{add}9)$ $A\flat$ Gm $A\flat(\text{add}9)$ $A\flat$

Ev - er a sur - prise. Ev - er as be -

fore, ev - er just as sure as the sun will rise.

Chords: Gm7, Cm, Cm7, Db, Eb

Tale as old as time. Tune as old as

Chords: F, C7sus, C7, F(add9), F

song. Bit - ter-sweet and strange, find - ing you can

Chords: C7sus, C7, F(add9), F, Am

change, learn-ing you were wrong. Cer-tain as the sun

Chords: Bb(add9), Bb, Bb/C, C7, F(add9), F, C7sus

F(add9) F Cm F7 Bbmaj7 Am7
 ris - ing in the East. Tale as old as time, song as old as

Gm7 F/C C7 F(add9) F/E Dm Am/C Bb Am
 rhyme. Beau-ty and the Beast. Tale as old as time, song as old as

poco rit. *dim.* *slower*

Gm7 C7sus C7 F(add9) Fsus F(add9)
 rhyme. Beau-ty and the Beast.

a tempo

Fsus F
 rit. *diva*

CAN YOU FEEL THE LOVE TONIGHT

from THE LION KING: THE BROADWAY MUSICAL

Music by ELTON JOHN

Lyrics by TIM RICE

Pop Ballad

mp legato

Chords: Bb, F/A, Eb/G, Bb/F, Eb, Bb/D, F/A, Bb, Cm7, Bb/D, Eb, Bb/D, Eb, Bb/D, Cm7, F/A, Eb, Bb/D

There's a calm sur - ren - der
There's a time for ev - 'ry - one,


to the rush of day, — when the heat of the roll - ing world
if they on - ly learn — that the twist - ing ka - lei - do - scope

can be turned a - way. — An en - chant - ed mo - ment,
moves us all in turn. — There's a rhyme and rea - son




and it sees me through. — It's e - nough for this rest - less war - rior
 to the wild out - doors — when the heart of this star - crossed voy - ag - er





just to be — with you. — } And can you feel — the love —
 beats in time — with yours. — }

poco cresc.





— to - night? — It is where — we are. —





— It's e - nough — for this



Gm Gm/F Eb Cm Bb/D Eb C/E
 wide - eyed — wan - der - er that we got this far. —

F Bb F/A
 — And can you feel — the love —

Gm Eb Bb Eb C/E
 — to - night, — how it's laid — to rest? —

F Eb Bb/D
 — It's e - nough — to make

Gm Gm/F Eb Cm Bb/D Eb F7sus
 kings — and — vag - a - bonds — be - lieve the ver - y best. —

Eb/Bb Bb 1 F/A Eb/G Bb/F
poco dim.

Eb Bb/D F/A Bb Cm7 Bb/D 2 Eb Bb/D
 It's e - nough — to make

Gm Gm/F Eb Cm Bb/D Eb F7sus Eb/Bb Bb
 kings — and — vag - a - bonds — be - lieve the ver - y best. —
molto rit.

CIRCLE OF LIFE

Disney Presents THE LION KING: THE BROADWAY MUSICAL

Music by ELTON JOHN
Lyrics by TIM RICE

Steady

B \flat

Cm7/B \flat

From the day we ar - rive — on the plan - et and

mp

F/A

B \flat

blink - ing, step in - to — the sun, — there's

Gm

Cm7

A \flat

more to see — than can ev - er be seen, — more to do than can ev - er — be

cresc.

done. There's far too much — to take in — here, more to

Fsus *F* *Bb* *Cm7/Bb*

find than can ev - er be found. But the

F/A *Bb*

sun roll - ing high — through the sap - phi - re sky — keeps great and

Gm *Cm7*

cresc.

small on the end - less round. — It's the cir - cle — of

Ab *Fsus* *F*






life, and it moves us all —






through de - spair and hope, — through faith and —





love, 'til we find our place —





on the path un - wind - ing — in the



Chord symbols: Bb/F , $Fsus$, $F7$, Eb/Bb

Lyrics: cir - cle, the cir - cle of life,

Chord symbols: Bb , $Cm7/Bb$

Lyrics: *dim.* *p* sweetly

Chord symbols: F/A , Bb , Gm

Chord symbols: $Cm7$, Ab , $Fsus$, F

B \flat Cm7/B \flat F/A

B \flat Gm Cm7

increasing

A \flat Cm/G Fsus F B \flat E \flat /B \flat

It's the cir - cle — of life,



f

B \flat A \flat /B \flat


and it moves us all — through de - spair and —

Eb  3fr Ab/Eb  Eb  3fr Fsus 

hope, through — faith and love, —

F  Ab/Eb  Db  Bb7 

— 'til we find our place — on the path un —

Ebm7  4fr Gbm6/A  3fr Db/Ab  4fr

wind - ing — in the cir - cle, —

Absus  4fr Ab7  4fr Gb/Db  Db  4fr

— the cir - cle — of life. —

8vb

COLORS OF THE WIND

from POCAHONTAS

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Moderately

Chord symbols: Bb, Gm, Eb(add9), Dm7, Gm, F, Ebmaj7, Ebmaj7/F, F9, Bb, Gm, Bb, Gm, Bb, Dm.

Tempo markings: Moderately, rall., a tempo.

Lyrics:

You think you own - what-ev - er land - you

think the on - ly peo-ple who - are

land on;

peo - ple

the earth is just a dead thing you can claim;

are the peo - ple - who look and think like you. but

Gm Dm Eb6 Bb/D 1 Cm F6

I know ev - 'ry rock and tree and crea - ture has a life, has a spir - it, has a
If you walk the foot-steps of a stran - ger, you'll learn

Gm F 2 Cm F Eb/F Bb Dm/A

name. You things — you nev - er knew — you nev - er knew. Have you

% Gm Dm Eb Gm

ev - er heard the wolf cry to the blue corn moon or { asked the grin - ning bob - cat why he
let the ea - gle tell you where he's

Dm Eb F/Eb Dm7 Gm7

grinned? } Can you sing with all — the voic - es of the moun - tain? Can you
been? }






 To Coda 

paint with all — the col-ors of the wind? Can you paint with all — the col-ors of the









wind? Come run the hid-den pine — trails of the
 rain-storm and the riv - er are my






for - est, come taste the sun-sweet ber - ries of the earth, come
 broth - ers; the her - on and the ot - ter are my friends; and









roll in all — the rich - es all a - round you, and for once nev - er won - der what they're
 we are all — con - nect - ed to each oth - er in a

Gm F(add9)/A 2 Cm7 Eb/F Bb D.S. al Coda Dm/A

worth. The cir - cle in a hoop that nev - er — ends. Have you

CODA Bb Dm7 F/Eb Dm7 Gm7

wind? How high does the syc - a - more grow? If you

Abmaj9 Eb/F F6 Eb/F F

cut it down — then you'll nev - er know. And you'll

rall.

Gm Dm7 Eb F Gm

nev - er hear the wolf cry to the blue corn moon, for wheth - er we are white — or cop - per -

a tempo

skinned, we need to sing with all the voices of the mountain, we need to

Chords: Dm7, Eb, F(add9)/A, Dm7, Gm7

paint with all the colors of the wind. You can own the earth and still all you'll

Chords: Cm7, Dm7, Gm7(add4), Cm7

own is earth until you can paint with all the colors of the wind.

Chords: Dm7, Ebmaj9, F, Gm7, Dm7, Ebmaj9, Eb/F, Bb

Freely

a tempo

Chords: Gm, Ebmaj7, Gm, F, Eb, Eb/F, Bb(add9), N.C.

rit.

THE FAMILY MADRIGAL

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

With a Latin groove

Chord Diagrams:

- Ab:** [Diagram showing Ab, Cb, Eb, Gb, Bb, Dbb]
- Db:** [Diagram showing Db, Fb, Ab, Cb, Eb, Gb]
- Ab/C:** [Diagram showing Ab, Cb, Eb, Gb, Bb, Dbb]
- Db:** [Diagram showing Db, Fb, Ab, Cb, Eb, Gb]

Lyrics:

MIRABEL:
Drawers!
Floors!
Doors!
Let's goooo!

Performance Notes:

- mp* (mezzo-piano)
- Vocals 2nd time only*

MIRABEL:

This is our home, — We've got ev - 'ry gen - er - a - tion.
 My ti - a Pe - pa - her mood af - fects the weath - er.

So full of mu - sic, A rhy - thm of its own de - sign...
 When she's un - hap - py, Well, the tem - p'ra - ture gets weird.

This is my fam - ily, A per - fect con - stel - la - tion.
 My ti - o Bru - no — **TOWNSPEOPLE: (2nd verse only)** **MIRABEL:**
 (We don't talk a - bout Bru - no!) They

So man - y stars, — and — ev - 'ry - bod - y gets — to shine.
 say he saw the fu - ture, One day — he dis - ap - peared.

Bbm Ab Db Gb

Whoa, but let's be clear, A - bue - la runs this show. —
 Oh, and that's my mom Jul - i - e - ta, here's her deal. —

TOWNSPEOPLE:
 (Whoa whoa) —

Bbm Ab Db Gb

Whoa, she led us here so man - y years a go, —
 Whoa! The truth is, she can heal you with a meal. —

TOWNSPEOPLE:
 (Whoa whoa) —

Bbm Ab Db Gb

Whoa, and ev - 'ry year our fam - ily bless - ings grow!
 Whoa! Her rec - i - pes are rem - e - dies for real.

TOWNSPEOPLE:
 (Whoa whoa) —

Fb Gb

There's just a lot you've sim - ply got to know, so...
 If you're im - pressed, i - ma - gine how I feel Mom?!

Abm Gb Db

Wel - come - to the Fam - ily Mad - ri - gal. —
 Wel - come - to the Fam - ily Mad - ri - gal! —

Abm Gb Db

The home - of the Fam - ily Mad - ri - gal. — (We're on our way!)
 The home - of the Fam - ily Mad - ri - gal! — (Hey, com - ing through!)

Abm Gb Db

Where all the peo - ple are fan - tas - ti - cal and mag - i - cal, —
 I know it sounds a bit fan - tas - ti - cal and mag - i - cal, — But

Abm Gb Db

To Coda

I'm part of the Fam - ily Mad - ri - gal! —
 I'm part of the Fam - ily Mad -

N.C.

TOWN KIDS: *Oh my gosh, it's them! But I don't know who is who? MIRABEL:* *Alright, alright, relax.*
What are the gifts?! I can't remember all the gifts.

Percussion continues

TOWN KIDS: *It is physically impossible to relax! Tell us everything! What are your powers?*

D.S. al Coda

TOWN KID: *JUST TELL US WHAT EVERYONE CAN DO!* **MIRABEL:** *And that's why coffee's for grownups.*

end percussion

CODA

ri - gal! — Two guys — fell in love with Fam - ily Mad -
(Hey Fam - ily Mad -

Chord symbols: Db , Abm , Gb

Db Abm Gb

- ri - gal And now they're part of the Fam - ily Mad -
 - ri - gal!) { 7 (The Fam - ily Mad -

Db Abm Gb

- ri - gal. So yeah - ti - o Fe - lix mar - ried Pe - pa, And my dad -
 - ri - gal.) -

Db Db7/Cb Abm Gb

— mar - ried — Ju - li - e - ta, That's how A - bue - la be - came an A - bue - la Mad -
 (A - bue - la Mad -

Db Gb

ABUELA ALMA:

- ri - gal! Let's go, let's go! We swear to al - ways —
 - ri - gal!) -

Bbm/F **Gbm/Fb**

— Help those a - round — us, — And earn the mir - a - cle —

Cb/Eb **Cbm/D**

— That some - how found us. The town — keeps — grow - ing,

Gb **Bb** **Ebm**

The world — keeps — turn - ing, But work and — ded - i - ca - tion — Will

Cb **Gb** **Bb** **Ebm**

keep the mir - a - cle burn - ing. And each new — gen - er - a - tion — Must

keep the mir - a - cle burn - ing... **TOWN KIDS:** Wait— who's a sister and who's a cousin?

There's so many people! *How do you keep them all straight?* **MIRABEL:** O -

kay, o - kay, o - kay, o - kay... So man - y kids in our

house, so let's turn the sound up! You know why? I think it's time for a

Gb



Ab

TOWN KIDS &
TOWNSPEOPLE:

grand - kid round up! Grand - kid round up!

Db



Gb



Db



MIRABEL: Cous - in Do - lor - es can hear a pin — drop...

Ab



Db



Gb



Ab



Ca - mi - lo shape — shifts, An - ton - i - o gets — his gift — to - day!

Ab



Db



My old - er sis - ters, Is - a - bel - a and Lui - sa...
TOWNSPEOPLE: (Is - a - bel - a and Lui - sa!)

Ab Db Gb Ab

One strong, one grace - ful— Per - fect — in ev 'ry way!

TOWNSPEOPLE: (Is - a -

Bbm Ab Db Gb

bel - la!) — Grows a flow - er, the town goes wild. (Is - a -

Bbm Ab Db Gb

bel - la!) — She's the per - fect gold - en

Bbm Ab Db Gb

child. — And Lui - sa's su - per strong. The
(Lui - sa! Lui - sa! Lui - sa! Lui - sa!)

Fb **Ab sus**

beau - ty and the brawn do no wrong...

Abm **Gb** **Db**

That's life in the Fam - ily Mad - ri - gal! —

TOWNSPEOPLE/TOWN KIDS: (Whoa)

Abm **Gb** **Db**

Now you know the Fam - ily Mad - ri - gal, —

TOWNSPEOPLE/TOWN KIDS: (Whoa)

Abm **Gb** **Db**

Where all the peo - ple are fan - tas - ti - cal and mag - i - cal. —

(Whoa)

Abm Gb Db

That's who we are in the Fam - ily... Mad - ri - gal! *Spoken: ¡Adios!*

N.C.

Ooo! TOWN KID: But what's your gift? Ha!

Abm Gb Db

Well, I — got - ta go, the life — of a Mad - ri - gal! (Whoa) —

Abm Gb Db

But now — you all know the Fam - i - ly Mad - ri - gal! (Whoa) —

Abm Gb Db

I nev - er meant this to — get au - to - bi - o - graph - i - cal, — (Whoa) —

Abm Gb Db

So just — to re - view, the Fam - i - ly Mad - ri - gal, let's go... TOWN KIDS: (But what a - bout

Abm Gb Db

Mir - a - bel?) It starts with A - bu - e - la, And then ti - a Pe - pa, she han - dles the weath - er... (But what a - bout

Abm Gb Db

Mir - a - bel?) My mom Ju - li - e - ta Can make you feel bet - ter with just one a - re - pa. (But what a - bout

Abm Gb Db

My dad Ag - us - tin, well, He's ac - ci - dent prone but he means well.
 Mir - a - bel?) (But what a - bout

Abm Gb Db

Hey you said you wan - na know what Ev - 'ry - one does, I got sis - ters and cous - ins and...
 Mir - a - bel?)

Abm Gb Db

TOWN KIDS: My prim - o Ca - mi - lo won't stop un - til he makes you smile to - day!
 (Mir - a - bell!)

Abm Gb Db

TOWN KIDS: My cous - in Do - lo - res can hear this whole cho - rus a mile a - way!
 (Mir - a - bell!)

TOWN KIDS: Look! It's Mis - ter Mar - i - a - no, hey You can mar - ry my sis - ter if you wan - na Be -
(Mir - a - bell!)

TOWN KIDS: tween you and me she's kind of a pri - ma don - na Yo, I've said too much and thank - you but I real - ly got - ta
(Mir - a - bell!)

TOWN KIDS: go! My fam - ily's a - ma - zing! And I'm in my fam - ily, so...
(Mir - a - bell!) (Mir - a - bell!)

ABUELA ALMA:
Well... MIR - A - BEL!

Do You Want To Build A Snowman?

Moderate, rhythmic but expressive

B^b sus E^b E^b sus B^b sus E^b E^b sus B^b sus E^b E^b sus
 x 3fr x 6fr x 3fr x 6fr x 3fr x 6fr x 3fr x 6fr

LITTLE ANNA: (Spoken:) Elsa?

p

With pedal

B^b sus E^b E^b sus A^b maj7/ B^b E^b (add2)
 x 3fr x 6fr x 6fr

(knocking) (Sung:) Do you want to build a snow - man?

mp

8va----

B^b sus2/ D
 x 3fr

Come on, let's go and play! I nev - er see you

(8va)-7

(R.H.)

an - y - more. Come out the door! It's like you've gone a - way.

Ab/C Cm Bbm(add2) Db/F Eb/G

(L.H.)

We used to be best bud - dies, and now we're not. — I

Ab(add2) Gm7 Ebmaj7/G

wish you would tell me why. Do you want to build a

Dm7b5 G7 Cm F7 N.C.

snow - man? It does - n't have to be a snow - man.

Fm9 Abm6/Cb

mp *8va* *mp* *8va*

Eb

Ebsus

Ebsus2

LITTLE ELSA:

(Spoken:) Go away, Anna.

LITTLE ANNA:

(Sung:) O - kay, bye.

(8va)-7

*poco rit.**a tempo*

Eb

Ebsus

Ebsus2

Eb

Ebsus

Ebsus2

Eb

Ebsus

Ebsus2

Eb

Ebsus

Ebsus2

Cb

Eb/Bb

Cb

Eb/Bb

Eb

Ebsus

Ebsus2

Eb

Ebsus

Ebsus2

Eb

Ebsus

Ebsus2

Ab5

Ab5/Bb

Cb

A little faster

Bb

NC.

(knocking)

YOUNG ANNA: Do you want to build a

E \flat **B \flat sus2/D**

snow - man? Or ride our bikes a - round the halls?

mf

A \flat /C **Cm**

I think some com-pan - y is o - ver-due; I've start-ed talk-ing to the pic-tures on the

B \flat m **B \flat m/E \flat** **N.C.** **A \flat**

walls. (*Spoken:*) Hang in there, Joan! (*Sung:*) It gets a lit - tle lone - ly, all these

E \flat /G **G7** **G7/F** **Cm/E \flat** **Cm/D** **Cm**

emp - ty — rooms, — just watch - ing the hours tick by.

54 **F** **N.C.** **Cb**

(click tongue)

Abm **Cb**

N.C.

Eb **Ebsus** **Ebsus2** **Eb** **Ebsus** **Ebsus2** **Eb** **Ebsus** **Ebsus2** **Eb** **Ebsus** **Ebsus2**

Chord diagrams: $E^b(add4)$, A^bm7 , A^bm6

Chord diagrams: E^bm/G^b , $B^b(add2)/F$, A^bm7 , A^bm6

Chord diagrams: E^bm/G^b , G^b , A^bm7

(L.H.)

Chord diagrams: E^bm/B^b , C^b

Chord diagram: B^b

56

N.C.

A little slower, tenderly

ANNA:
(knocking) (Spoken:) Elsa? (Sung:) Please, I know you're

p

E \flat sus2B \flat sus2/D

in there. Peo - ple are ask - ing where you've been.

A \flat /C

Cm

They say, "Have cour-age," and I'm try - ing to; I'm right out here for you, just let me

Gm

G(sus2/4)

Gm

A \flat

in. We on - ly have each oth - er; it's just



you and me. — What are we gon - na do? —

Do you want to build a snow - man?

Slower

Very slowly

rit.

diva

DOS ORUGUITAS

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Syncopated groove

C

mp

Dos or - u - gui - tas, e - na - mo - ra - das,
Dos or - u - gui - tas pa - ran el vien - to,

Em/B

pa - san sus no - ches y ma - dru - ga - das.
mien - tras se a - bra - zan con sen - ti - mien - to.

C7/Bb

F/A

Lle - nas de ham - bre, si - guen an - dan - do y
Si - guen cre - cien - do, no sa - ben cuán - do bu -

Fm/Ab

C

E Am F C

na - ve - gan - do un mun - do que cam - bia, y si - gue cam - bian - do. 7 In -
 scar al - gún rin - cón. El tiem - po si - gue cam - bian - do.

E Am G C

Na - ve - gan - do un mun - do que cam - bia, y si - gue cam - bian - do
 se - pa - ra - bles son, y el tiem -

2 G C

(Harmony 2nd time only)

- po si - gue cam - bian - do. Ay, or - u - gui - tas,

G Am F

no se a - guan - ten más. Hay que cre - cer a - part - te y vol - ver,

Fm/Ab **Gsus** **C**

ha - cia a - de - lan - te se — gui - rás. Vie - nen mi - la - gros, —

G **Am** **F**

vien - en cri - sá - li - das. Hay — que par - tir — y — cons - tru -

1 **Fm/Ab** **Gsus** **2** **Fm/Ab** **Gsus**

ir su pro - pio fu - tu - ro. — ir su pro - pio fu - tu - ro. —

C **G** **Am** **F**

Oh — Oh — oh — oh — oh — oh —

C E Am

Ya so - lo fal - ta ha - cer lo ne - ce - sa - rio en el mun -

F C E Am

- do qu si - gue cam - bian - do. Tum - ban - do sus pa - re - des, ah - i vie -

G C

- ne nues - tro mi - la - gro... (nues - tro mi - la - gro...) (nues - tro mi - la - gro...)

C

la - gro... (nues - tro mi - la - gro...) oh. Ay, mar - i - po - sas,

(Harmony 2nd/3rd time only)

* Lead vocal melody 2nd/3rd time.

no — se a - guan - ten más. Hay — que cre - cer a - par - te y vol - ver,

ha - cia a - de - lan - te se — gui - rás. Ya — son mi - la - gros —

rom - pien - do cri - sá - li - das. Hay — que vo - lar, hay — que en - con -

trar su pro - pio fu - tu - ro. — trar su pro - pio fu - tu - ro. —

1, 2 Fm/Ab G7sus 3 N.C. rit. C

* Lead vocal melody 3rd time.

FOR THE FIRST TIME IN FOREVER

from FROZEN

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

With excitement

mf

With pedal

ANNA: The win-dow is o - pen! So's_ that door!_ I

did - n't know they did that an - y - more... Who knew we owned_ eight thou - sand sal - ad

plates? For years I've roamed_ these emp - ty halls._

Chords: F#sus, F/C, F#sus, F/C, F#sus, F/C, F, Bb/F, Fmaj7, Bb/F, F, F/A, C, Csus, C, Csus, C, F, Bb/F

Why have a ball - room with - no balls? - Fi - nal - ly, - they're o - p'ning up - the

gates! There'll be ac - tual real - live peo - ple;

it - 'll be to - tal - ly, strange. - But, wow! am I - so read - y for - this

change! 'Cause for the first time in for - ev - er, there'll be

cresc. *f*

Expressively

Chords: Fmaj7, Bb/F, Dm, Dm/C, Bm7b5, G7, Em, Fmaj7, G, Am, Eb, C(sus2/4), F/A, Bb(add2)

C/E F(add2) F/E Dm
 mu - sic, there'll be light. For the first time in for - ev -

Am Eb A7
 - er, I'll be danc - ing through the night. Don't

Dm Dm/C Bbmaj7
 know if I'm e - lat - ed or gas - sy, but I'm some - where in that

G9/B F5/Ab Bbsus2
 zone. 'Cause for the first time in for - ev - er,

Excited again

Gbmaj7 Cb/Gb Ebm Ebm/Db
 beau-ti - ful stran - ger, tall — and fair. — I wan - na stuff — some choc - 'late in — my

Cm7b5 Ab9 Fm Gb
 face! But then we laugh and talk — all eve - ning, which is

Ab Bbm Fb
 to - tal - ly — bi - zarre, — noth - ing like — the life — I've led — so

Dbsus Dbsus/Cb Gb/Bb Cb(add2)
 far. For the first time in for - ev -

cresc. *f*

er, there'll be mag - ic, there'll be fun. — For the

first time in for - ev - er, I could be no - ticed by — some - one. —

— And I know it is to - tal - ly cra - zy to

dream I'd find — ro - mance, but for the first time in for - ev -

Chord diagrams shown: Db/F, Gb(add2), Gb/F, Ebm, Bbm, Fb, Bb7, Ebm, Ebm/Db, Cbmaj7, Cm7b5, Gbm6/Bbb, Gb/Cb.

er, _____ at least I've got a chance.

Gb5 Db7sus

Gb5 Db/F

Eb5 Bbm Ab/C

8va - ELISA: Don't let them in; don't let them see;

p

Db Ab5 Abm/Cb

be the good girl — you always have to be.

Chords: Eb5, Bbm, Ab/C, Db

Con - ceal, don't feel, put on a show. Make

Chords: Ab5, Abm/Cb, Eb5

one wrong move, and ev - 'ry - one will know.

Chords: Db/F, Gb, Gb/Fb

But it's on - ly for to - day. ANNA: It's on - ly for to - day! It's ag - o - ny to

cresc. *mf*

Chords: Ab/Eb, Ab/Gb, Am7b5, N.C.

wait! It's ag - o - ny to wait! Tell the guards to o - pen up the

rall.

A little broader

F9 N.C. G/B
 gate! the gate! For the first time in for - ev -
mf cresc. *ff*
 C(add2) D/F#
 er, I'm get - ting what I'm dream - ing of: —
 ELSA: Don't let them in; — don't let them see.
 G G/F# Em
 Be the good girl you al - ways have — a chance to change — my lone -
 Bm F
 ly world, Con - ceal; a chance to find — true love. —

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line starting with 'gate! the gate! For the first time in for - ev -' and the piano accompaniment with a *mf cresc.* dynamic. The second system continues the vocal line with 'er, I'm get - ting what I'm dream - ing of: —' and 'ELSA: Don't let them in; — don't let them see.' The third system continues with 'Be the good girl you al - ways have — a chance to change — my lone -' and the fourth system concludes with 'ly world, Con - ceal; a chance to find — true love. —'. Chords are indicated above the vocal line, and the piano accompaniment includes dynamics like *mf cresc.* and *ff*.

B7 Em Em/D

con - ceal, don't feel, don't let them I know it all ends to - mor - row, — so it

has to be — to - day. 'Cause for the first time in for - ev -

- er, for the first time in for - ev - er, —

noth-ing's in my — way! —

Cmaj7 C#m7b5 A7 G/B N.C. G/C G/D A7/E Cm/Eb C/D G G/D G N.C.

GO THE DISTANCE

from HERCULES

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Slowly

mf 7 L.H.

I have of - ten dreamed of a far - off place where a
un - known road to em - brace my fate, though that

he - ro's wel - come would be wait - ing for me, where the crowds - will cheer - when they
road may wan - der, it will lead - me to you. And a thou - sand years - would be

G A Bm7 Gmaj7 Asus A G A D

G A Bm G F# Bm D/A G Asus A

see — my face, — and a voice keeps say - ing this is where I'm meant to be. — I'll be
worth — the wait. — It might take a life-time, but some - how I'll see it through. — And I

D(add9)/F# Em/G D/A A A/G D(add9)/F# Em/G

there some-day. — I can go — the dis - tance. I will find my way —
won't look back. — I can go — the dis - tance. And I'll stay on track. — No, I

D/A A A/G D(add9)/F# G 1 Bm7

if I can — be — strong. I know ev - 'ry mile — will be worth my while. —
won't ac - cept — de - feat. It's an up - hill slope, — but I

Em7 G A D A/C# Bm D/A Gmaj7 G/A

— When I go the dis - tance, I'll be right where I — be -

long. Down an won't lose hope till I

go the dis - tance and my jour - ney is com - plete. Oh, —

yeah. — But to look be - yond the glo - ry is the hard - est part, — for a

he-ro's strength — is meas - ured by his heart.

2

Guitar Chords:

- D, A/D, G/D, D, A/D, G/D, Bm7, Em7
- G, A, D, A/C#, Bm, D/A, G, Asus, A, D, A/D, G/D
- D, A/D, G/D, F, Bb/D, C/E, A/C#
- D, G, F#/A# (4fr), E/G# F#/A# (4fr), B

E/G# F#/A# B G/B A/C# D Bm Em7b5/Bb

D/A G/A A7

Like a

D(add9)/F# Em/G D/A A G D(add9)/F# Em/G

shoot - ing star, — I will go — the dis - tance. I will search the world. —

a tempo

D/A A G D(add9)/F# E/G# F#/A# Bm

I will face — its harms. I — don't care how far. — I can go the dis - tance till I

G A D A/C# Bm D/A G Asus A
 find my he-ro's wel-come wait - ing in your

Broadly
 D5
 arms. I will

D(add9)/F# Gmaj7 Bm7 Em11
 search the world... I will face its harms till I

G A D A/C# Bm D/A G A7sus G/B A/C# D
 find my he-ro's wel-come wait - ing in your arms.

rit.

HOW FAR I'LL GO

from MOANA

from MOANA

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderately

E5 **B5/F#**

MOANA:

I've been star - ing at the edge of the wa - ter long as I can re -

mem - ber, — nev - er real-ly know-ing why. I wish _ I could be the per-fect

daugh - ter, — but I come back to the wa - ter no mat-ter how hard I try. Ev-'ry

C#m  Bsus2/D# 

turn I take, ev - 'ry trail I track, ev - 'ry path I make, ev - 'ry road leads back to the

E  Am6 

place I know where I can - not go, where I long — to be. See the

E5  Bsus  B  C#m7  C#m9 

line where the sky meets the sea, it calls — me, and no one knows — how far it

A(add2)  E5  Bsus  B 

goes. — If the wind in my sail on the sea stays be - hind — me, one day I'll







know. _____ If I go, there's just no tell-ing how far I'll go. I _____ know - ev-'ry-bod-y on this




is - land _____ seems - so hap-py on this is - land. - Ev-'ry-thing is by de - sign. -





_____ I know - ev - 'ry - bod-y on this is - land _____ has _____ a role on this






is - land, - so may-be I can roll with mine. _____ I can

lead with pride, I can make us strong. I'll be sat - is - fied if I play a - long, but the

voice in - side sings a dif - f'rent song. What is wrong with me? See the

light as it shines on the sea: it's blind - ing, but no one knows _____ how deep it

goes. _____ And it seems like it's call - ing out to me, so come find _____ me and let me

Chords and Fingerings:
 C#m (4f), Bsus2/D# (6f), E, Am, Am6, E, Bsus, C#m7 (4f), C#m9, C#m/B, Amaj9, Bsus/A (4f), E, Bsus, B.

C#m7 C#m9 C#m/B Am Am6
 know. _____ What's be - yond that line? Will I cross that line? The

F Csus C Dm Dm9 C
 line where the sky meets the sea, it calls me, _____ and no one knows _____ how far it

Bbmaj7 C/Bb C7sus Csus C
 goes. _____ If the wind in my sail on the sea stays be - hind me, one day I'll

Dm Fmaj9/C Ab Ab/G Fm Dm7b5 C5
 know _____ how far I'll go! _____

IMMORTALS

from Walt Disney's BIG HERO 6

Words and Music by ANDREW HURLEY,
JOE TROHMAN, PATRICK STUMP
and PETE WENTZ

Moderate Rock

F#m

N.C.

The piano introduction is in 4/4 time, key of F#m. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. There are triplets in the right hand at measures 2 and 4. The tempo is marked 'Moderate Rock' and the dynamics are 'mf'.

The vocal entry begins with the lyrics: "They say we are what we are, but we don't have to be. Some-times the on - ly pay-off for hav-ing an - y faith". The piano accompaniment continues with a steady eighth-note bass line and a melodic line in the right hand.

The vocal entry continues with the lyrics: "I'm bad be-hav-ior, but I do it in the best way. I'll be the watch-er, watch-er is when it's test-ed a-gain and a-gain ev-'ry day. I'm still com-par-ing your past". The piano accompaniment features a D major chord at the start and an F#m chord later.

The vocal entry concludes with the lyrics: "of the e-ter-nal flame. I'll be the guard dog of all your fe-ver dreams. to my fu-ture. It might be your wound but they're my su-tures." The piano accompaniment features a D major chord at the start.

F#m D

Oh, _____ I am the sand in the bot-tom half of the

F#m

hour - glass, glass, glass. Oh, _____ I'll try to

F#5

pic-ture me with-out you, but I can't. 'Cause we could be im - mor - tals, i - i - i - i-im -

D5 A5 B5

mor - tals. Just not _____ for long, - for long. - And live with me for - ev - er

now, you pull the black-out cur-tains down. — Just not — for long, — for long. —

We could be im - mor, — im - mor - tals, im -

mor, — im - mor - tals. Mor, —

im - mor - tals, im - mor, — im - mor - tals. I -

To Coda

F#m

2 F#m

i - i - i - i - i - im - mor - tals. I - i - i - i - im - mor - tals.

And live with me for - ev - er now, - now, - now, - now, - pull the black - out cur - tains

F#5

down, - down, - down, - down. - We could be im - mor - tals, i - i - i - i - im -

D5

D.S. al Coda (take 1st ending)

mor - tals. Just not —

CODA F#m

i - i - i - i - i - im - mor - tals.

INTO THE UNKNOWN

from FROZEN 2

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Mysteriously

Chord: Ebm6

Chord: Ab9 4fr

VOICE: (Ah. _____)

mp

With pedal

Chord: Ebm6

Ah. _____


Chord: Ab9 4fr

Chord: Ebm6


Ah.) _____

ELSA: I can hear you, but I


Ab13



won't Some - look for trou-ble, while - oth-ers don't. There's a





Gb



thou - sand rea - sons — I should go a - bout my day — and ig -

Db

Gb




more your whis - pers, — which I wish would go a - way... — Oh. —

Db


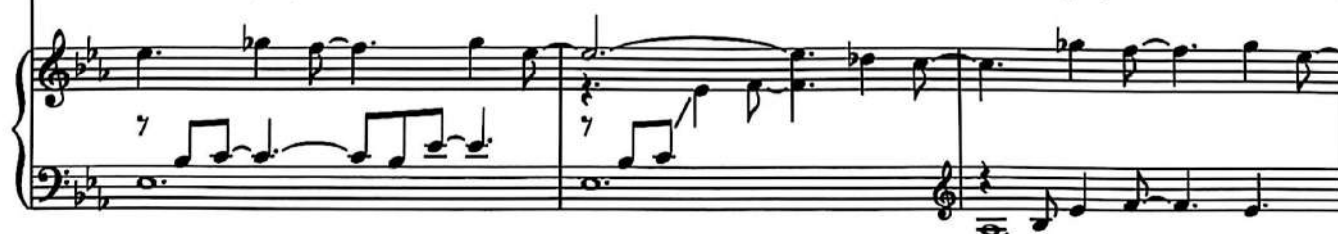



Ebm



(Ah.) — Oh. — (Ah.) —

Ab9

With determination

Eb5



You're not a voice, you're just a ring-ing in my ear, — and — if I

Ab5



heard you, — which I don't, I'm spo - ken for, — I — fear.

Gb5



Db5



Ev - 'ry - one I've ev - er loved is here with - in these walls. — I'm

Ab5



Bb5



sor - ry, se - cret si - ren, but I'm block - ing out your calls. — I've

C5



had my ad - ven - ture. I don't need some-thing new! _ I'm a -



Abmaj7



fraid of what I'm risk - ing if I fol - low you in - to the un - known... _

N.C.




Eb5




in - to the un - known... _

Ab5




Cm7



in - to the un - known! _



Absus2


 (Ah. _____) Ah.) _____

Ebm6




 What... do you want? 'Cause you've been keep-ing me a - wake, _ Are you



Ab7


 here _____ to dis - tract me so I make a big mis - take? _

rit.

Slower, with freedom

N.C.


 Or are you some - one out there who's a lit - tle bit like me? _ Who

Gb

Db





8va - 1

Ab  4fr  Bbsus N.C.



knows deep down I'm not where I'm meant to be? — Ev - 'ry

Driving
C5 

day's a lit - tle hard - er as I feel my pow - er grow! —

Abmaj7  Ab  4fr Fm7 

Don't you know there's part of me that longs — to — go...

Abmaj9  Eb5  6fr

— in - to the un - known? — In - to the un - known! ..

Ab5 Cm7

In - to the un - known!

Absus2

(Ah. Ah.) Oh, are you

N.C. Bbsus N.C. Bbsus Absus2 N.C. Absus2 N.C.

out there? Do you know me? Can you feel me? Can you show me? Ah,

C5 F5

(Ah, ah, ah,

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four systems. The first system shows the vocal line starting with a melodic phrase, followed by the lyrics 'In - to the un - known!'. The piano accompaniment provides a harmonic foundation with chords and a steady eighth-note bass line. The second system features vocal improvisations '(Ah. Ah.)' and 'Oh, are you'. The third system contains the lyrics 'out there? Do you know me? Can you feel me? Can you show me? Ah,' with several 'N.C.' (No Chord) markings above the vocal line. The fourth system continues with 'ah, ah, ah,' and includes a key change to F major, indicated by the 'F5' chord symbol. Chord symbols like 'Ab5', 'Cm7', 'Absus2', 'Bbsus', and 'C5' are placed above the vocal line, often accompanied by a guitar fretboard diagram. The piano part includes various textures, including sustained chords and moving bass lines.

C5

ah, ah, ah, ah, ah, ah,

F5

ah. ah.)

Dm

Where are you go - ing? Don't

Bb/D

leave me a - lone!

Db/Ab

How do I

Dbm

fol - low you

Dramatically
N.C.

Cmaj7

C

in - to the un - known? (Ah.)

rit.

LET IT GO

from FROZEN

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Half-time feel, mysterious

Chords: Fm, Dbmaj7(no3rd), Eb7sus2

p

The piano introduction consists of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note F3. The second measure has a treble clef with a half note A4 and a bass clef with a half note G2. The third measure has a treble clef with a half note B4 and a bass clef with a half note F2. Chords are indicated above the staff: Fm, Dbmaj7(no3rd), and Eb7sus2. A piano dynamic marking 'p' is placed below the first measure.

With pedal

Chords: Eb7sus, Bbm, Fm, Dbmaj7(no3rd), Eb7sus2

The piano accompaniment for the first line of the vocal melody consists of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note F3. The second measure has a treble clef with a half note A4 and a bass clef with a half note G2. The third measure has a treble clef with a half note B4 and a bass clef with a half note F2. Chords are indicated above the staff: Eb7sus, Bbm, Fm, Dbmaj7(no3rd), and Eb7sus2.

Chords: Eb7sus, Bb, F5, Db5

The snow glows white on the moun-tain to - night; — not a

The vocal melody and piano accompaniment for the second line of the song consist of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note F3. The second measure has a treble clef with a half note A4 and a bass clef with a half note G2. The third measure has a treble clef with a half note B4 and a bass clef with a half note F2. Chords are indicated above the staff: Eb7sus, Bb, F5, and Db5. The lyrics "The snow glows white on the moun-tain to - night; — not a" are written below the staff.

Chords: Eb, Eb7sus, Bbm, Fm

foot - print — to be seen. — A king - dom of i - so - la -

The vocal melody and piano accompaniment for the third line of the song consist of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note F3. The second measure has a treble clef with a half note A4 and a bass clef with a half note G2. The third measure has a treble clef with a half note B4 and a bass clef with a half note F2. Chords are indicated above the staff: Eb, Eb7sus, Bbm, and Fm. The lyrics "foot - print — to be seen. — A king - dom of i - so - la -" are written below the staff.

Dbmaj7(no3rd) Eb5 Bbsus Bb
 - tion, and it looks like I'm the queen. —

Fm Dbmaj7(no3rd) Ebsus2
 The wind — is howl - ing like — this swirl - ing storm — in - side. —

Bbsus Bbm F5 Eb5
 Could - n't keep it in, — heav - en knows I —

Bb Bb(sus2/4) Bb Eb
 — tried. — Don't let — them in, —

mf

— don't let them see; be the good girl you al-ways have to be.

Db

Con - ceal, don't feel, don't let them know...

Eb Db

cresc.

Well, now they know. Let it go, —

N.C.

p

let it go; — can't hold it back an - y - more. —
let it go; — I am one with the wind and sky. —

Ab Eb Fm

Db Ab Eb

Let it go, — let it go; — turn a - way -
 Let it go, — let it go; — you'll nev -

Fm Db Ab Eb

— and slam — the — door. — I — don't — care —
 — er see — me — cry. — Here — I — stand, —

Fm Db

— what they're going to — say; — let the
 — and here I'll — stay; — let the

To Coda

Cm Db5

storm rage — on. — The cold nev - er both - ered me an -
 storm rage — on. —

Gaining confidence

y - way.

It's fun - ny how some dis - tance makes ev - 'ry - thing seem small; -

and the fears that once con - trolled me can't

get to me at all. It's time to see -

Chords: A^b , E^b/G , Fm , D^b , E^b , B^bm , Fm , E^b , B^bsus , B^b , E^b

Dynamics: *mf*

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score consists of six systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line with chords and some melodic movement in the right hand. Chord symbols are placed above the vocal line, and dynamic markings like *mf* are placed above the piano part. The lyrics are written below the vocal line.

Db

— what I — can do, to test — the lim - its and — break through. —

Eb Db

— No right, — no wrong, — no rules — for me, — I'm

D.S. al Coda
N.C.

free! — Let it go, —

CODA

N.C.

My pow - er flur - ries through - the air -

— in - to — the ground. — My soul — is spi -

- ral - ing — in fro - zen frac - tals all — a - round. —

And one — thought crys - tal - liz - es like — an i - cy blast: —

Chorus:
 I'm nev - er go - ing back; - the
 past is in - the past! - Let it go, -
 let it go, - and I'll rise - like the break - of dawn. -
 Let it go, - let it go; - that per -

Chords:
 F, Dbmaj7, Eb, Bbm, Db, Ab, Eb, Fm, Db, Ab, Eb

Dynamic markings:
f, *mf*, *cresc.*, *ff*

fect girl is gone. Here I stand in the

light of day; let the

storm rage on. The

cold nev - er both - ered me an - y - way.

mp

Chords: Fm, Db, Ab, Eb, Fm, Db, Dbm, Dbm7, Cm, Cb, Db sus2.

SHOW YOURSELF

from Disney's *FROZEN 2*

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Moderately

F#5



The piano introduction consists of four measures. The right hand plays a melody of eighth notes in F# major (F#, C#, G#, D#, A#, E#). The left hand plays a bass line of eighth notes (F#, C#, G#, D#, A#, E#). The tempo is marked 'Moderately' and the dynamics are 'mp' (mezzo-piano). A guitar chord diagram for F#5 is shown above the first measure.

Pedal throughout

The vocal entry begins with the lyrics: "ELSA: Ev-'ry inch of me is trem-bling,". The piano accompaniment continues with the same eighth-note pattern in the right hand and a more active bass line in the left hand.

The vocal entry continues with the lyrics: "but not from the cold. Some-thing is fa-mil-iar,". The piano accompaniment features triplets in the right hand and a steady eighth-note bass line in the left hand.

The vocal entry concludes with the lyrics: "like a dream I can reach but not—quite—hold.— I can sense you there,—". The piano accompaniment continues with triplets in the right hand and a steady eighth-note bass line in the left hand.

like a friend I've al - ways known. I'm ar -

riv - ing, and it feels like I am home. I have

al - ways been a for - tress, cold se - crets deep in - side.

You have se - crets too, but you don't have to

Chord diagrams shown above the staff:

- C#(add4)
- C#/B
- B
- B(add4)/A
- A
- A/D
- D

C# N.C. D#m B

hide. Show your-self: I'm dy - ing to meet —

C#(add4) N.C. D#m B C#(add4) C#




— you. — Show your-self: it's — your — turn.

D#m B F#





Are you the one — I've been look - ing for all of my — life? —

C# Bb7/D N.C. D#m B Slightly faster N.C.




Show your-self: I'm read - y to learn.








Ah, _____ ah, _____ YOUNG IDUNA: Ah, _____ ah, _____ ELSA: I've










nev - er felt so cer - tain, All my life I've been torn.

But I'm here for a rea - son: could it be the rea - son I _____ was born? _

I have al - ways been _ so dif - f'rent. Nor - mal rules did not _ ap - ply. _

D(add4)/C C C/Bb Bb C/Bb Bb Bb/Eb Eb F/Eb
 — Is this the day? — Are you the way — I fi - n'ly find — out why? —

D N.C. Em C
 — Show your-self! I'm no — long - er trem -

D(add4) N.C. Em C D(add4)
 — bling! Here I — am: — I've — come so — far! —

Em C G D D#dim
 You are the an - swer I've wait - ed for all of my — life! — Oh,

show your - self: _____ let me see who you are. _____

Come to me now. O - pen your -

door. Don't make me wait one mo - ment

more! Oh, come to me now. _____

cresc. poco a poco

Chords: N.C., Em, C, Em/A, A9, A9#11, D5, D/C, E7sus, C, D/C, Csus2, G, G/A, G/B, D5

Performance markings: *sub. mf*, *cresc. poco a poco*

Figured bass: 4th, 5th, 1st, 3rd, 5th

D/C **E7sus**

O - pen — your door. Don't make — me —

C **D/C** **C5** **G** **G/A** **G/B**

wait one mo - ment more!

B **B+** **B** **B+** **B** **B+** **B** **B+** **B**

f

B+ **B** **B6** **Ebm** **Ab** **Ab(b5)** **Ab**

Slowly, majestically

CHORUS: (Where the North - wind — meets the sea, there's a

rit.

Chords: C^b, G^b, A^bm

IDUNA:

riv - er _____ full of mem-o - ry.) _____ Come, my dar - ling, home - ward _____

Chords: C^b, C^bmaj⁹, N.C., F^m

Moderately, as before

_____ bound. _____ **ELSA:** I am found! **ELSA/IDUNA:** Show your - self! _____

Chords: D^b, E^bsus, E^b, N.C., F^m

Step in - to your pow - er. Grow your - self _____

Chords: D^b, E^bsus, E^b, F^m, F^m/E^b

IDUNA:

in - to some - thing new. _____ (You are the one _____ you've been wait -

Db 4tr Ab Eb Edim

ELSA: 3 ing for,...) ...all of my life. IDUNA: (...all of your life.) Oh,

N.C. Fm Db 4tr Bb Bb6

show your-self IDUNA: You. Ah, ah. Ah, ah.

Db 4tr E E(b5) Ab 4tr

Ah, ah. Ah, ah. Ah,

Ab(b5) 3tr Ab 4tr

rit.

LITTLE WONDERS

Words and Music by
ROB THOMAS

Moderately

With pedal throughout

mf

A E Bm

D A E

Bm D A

E Bm

Let it go, — let it roll —
— — — let your trou -

— right off — your shoul - der. Don't you know, — the hard -
- bles fall — be - hind — you, let it shine — 'til you

- est part — is o - ver. and ³ Let it end, let your clar -
 feel it all — a - round — you. and I don't mind if it's me —

- i - ty — de - fine — you in the end. — We will on -
 — you need — to turn — to. We'll get by; — it's the heart —

- ly just re - mem - ber how — it feels. — } Our lives — are made —
 — that real - ly mat - ters in — the end. — }

— in these small hours, — these lit - tle won -

F#m7 E A
 - ders, these twists and turns of fate. Time falls — a - way, —

E Bm
 — but these small hours, — these small hours —

1 D E A E
 — still re - main. —

Bm D 2 D E
 Let it slide, — still re - main. —

Bm7 F#m E

All of my re-gret will wash a-way some-how,

Bm7 F#m E

but I can-not for-get the way I feel right

A E

now, in these small hours,

Bm D E

these lit-tle won-ders, these twists and turns of

D(b5) **A**

fate, yeah, these twists and turns of fate. Time falls — a — way, —

E **Bm**

— but these small hours, — these small hours —

D **E** **A** **E**

— still re — main. — yeah, — oh, they still re — main, —

Bm **F#m7** **E**

— these lit — tle won — ders, oh, — these twists — and turns — of

A E

fate. Time falls a - way, but these small hours, —

Bm D E7

these lit - tle won - ders still re - main. —

A E Bm7

rit.

D/F# Dm/F A

LOVE IS AN OPEN DOOR

from FROZEN

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Moderately, with a cheesy groove

Chords: D, Dsus/F#, D/G, A7sus, D, Dsus/F#

ANNA: (Spoken:) Okay, can I just say something crazy?

Chords: D/G, A7sus, D, Dsus/F#

HANS: I love crazy! ANNA: (Sung:) All my life has been a se - ries of doors _

Chords: D/G, A7sus, D, Dsus/F#

_ in my face, _ and then sud - den - ly, I bump in - to you! _

Em7(add4) A7sus D Dsus/F#

HANS: (Spoken:) *I was thinking the same thing! 'Cause like,* (Sung): I've been search - ing my whole life — to

D/G A7sus D Dsus/F#

find my own place. — And may - be it's the par - ty talk - ing, or the

Em7(add4) A7sus Bm

But with you, —

cho - c'late fon - due... — but with you, — I found my —





I see your face, and it's noth-ing like — I've ev - er known — be -
 — place. and it's noth-ing like — I've ev - er known — be -





fore. Love is an o - pen door. —
 fore. Love is an o - pen door. —






— Love is an o - pen door. —
 — Love is an o - pen door. —

E7 Gm7 D Dmaj7/F#

Love is an o - pen door with you, — with

Love is an o - pen door, with you,

E7 Gm7 D Dsus/F#

you! Love is an o - pen door.

with you!! Love is an o - pen door.

mp

D/G A7sus D Dsus/F#






What? ...sand-

I mean, it's cra - zy! We fin-ish each oth - er's...

mf






- wick-es! I nev-er met some-one_ who thinks so much_ like me._

That's what I was gon-na say! ...who thinks so much_ like me._






Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can






have but one — ex - pla - na - tion: and I — just meant to be. —
 have but one — ex - pla - na - tion: You were meant to be. —





— Say good - bye — to the pain —
 — Say good - bye — to the pain —





— of the past; — we don't have to feel it an - y - more. —
 — of the past; — we don't have to feel it an - y - more. —

Am7 N.C. E Emaj7/G#

Love is an o - pen door.

Love is an o - pen door.

F#7 Am7 E Emaj7/G#

Love is an o - pen door.

Love is an o - pen door.

F#7 Am7 E Emaj7/G#

Life can be so — much more with you! — With

Life can be so — much more with you!!

The musical score is written for a piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into two main sections. The first section, 'Love is an open door', consists of two stanzas. Each stanza has a vocal line and a piano accompaniment. The piano part includes chords (Am7, F#7, E, Emaj7/G#) and a melodic line. The second section, 'Life can be so much more with you!!', also has a vocal line and a piano accompaniment. The piano part includes chords (F#7, Am7, E, Emaj7/G#) and a melodic line. The score is written in a standard musical notation with a grand staff for the piano and a single staff for the voice.

you!!! Love is an o - pen door.

With you!!!! Love is an o - pen door.

mp

(giggles)

(Spoken:) Can I say something crazy?

(Spoken:) Can I say something even crazier? Yes!

Will you marry me?

p

NOBODY LIKE U

from TURNING RED

Music and Lyrics by BILLIE EILISH
and FINNEAS O'CONNELL

Moderate groove







mf






I've nev - er met no - bod - y — like — you. Had friends and I've had







bud - dies, — it's — true. — But they don't turn my tum - my — the way — you —

Am F E Am

do. I've nev - er met no - bod - y like ____ you, oh.

F5 E5 A5 F5 E5

A5 N.C. F E Am

You're nev - er not on my mind, oh my, oh my. I'm nev - er not by your

F E Am F E

side, your side, your side. I'm nev - er gon - na let you cry, oh cry, don't

Am F E To Coda Am

cry. I'll nev-er not be your ride or die, al - right. Let's

N.C.

call it what it is, it's a mas - ter - piece. Got a whole lot - ta love for them cit - y streets, Glen -

dale to-night is the place to be, got a big boom box and a new C - D. Come on,

— ev - 'ry - bod - y, let's tear it up. If you want mad skills, you can share with us. I want

— ev - 'ry - bod - y to stop and stare, — and you know why. It's me, Ro - baire.

Woo, uhh, let's

go. You're nev - er not on my right.

D.S. al Coda

CODA **Am**

N.C.

Li, li, li, li, li, like you. Li, li, li, li, li, like you.

Li, li, li, li, li, like you. Like — you, like — you.

Li, li, li, li, li, like you. Li, li, li, li, li, like you. Li, li, li, li, — like — you.

Like — you. I've nev - er met no - bod - y — like — you. — Had friends and I've had

bud - dies, — it's — true. But they don't turn my tum - my — the way — you —

Am F E Am

— do. I've nev-er met no-bod-y — like — you.

F/C E7/D Am/E Am

You're nev-er not on my mind, oh my, oh my. I'm nev-er not by your

F/C E/B Am Am/E F E7/D

side, your side, your side. I'm nev-er gon-na let you cry, oh cry, don't

Am/E Am F/C E/B Am

cry. — I'll nev-er not be your ride or die, al-right.

SOMEDAY

from THE HUNCHBACK OF NOTRE DAME

Music by ALAN MENKEN
Lyrics by STEPHEN SCHWARTZ

Tenderly

Ab ^{4th} Dbm6/Ab ^{4th} Ab ^{4th} Dbm6/Ab

mf

Some - day when we are wis - er, when the world's

old - er, when we have learned,

I pray some - day we may yet live to

Ab ^{4th} Cm/G ^{3rd} Db/F ^{4th} Cm/Eb ^{3rd}

Bbm/Db ^{3rd} Ab/C ^{3rd} Bbm7(add4) ^{4th} Ebsus ^{4th} Eb7

Bbm ^{3rd} Eb/G ^{3rd} Fm ^{3rd} Cm/Eb ^{3rd}

Db(add2) Ab/C Ab/Eb Eb^{sus} Eb7
 live and let live.

Ab Cm/G Db/F Cm/Eb
 Some - day life will be fair - er, need will be

Bbm(add2)/Db Ab/C Bbm7(add4) Eb7
 rar - er, greed will not pay.

Bbm7 Eb/G Eb7/G Db6/Ab Ab Db
 God speed this bright mil - len - ni - um

$Bbm6/F$ Fm Bbm $Eb7/D\flat$ $D\flat$ $Eb6$ $E\flat$ $A\flat$ Cm/G

on its way. Let it come some - day.

$D\flat/F$ $Cm/E\flat$ $Bbm/D\flat$ $A\flat/C$ $F7sus$ $F7$

cresc. *rall.*

Broadly

$B\flat$ Dm/A $Dm7/A$ $E\flat/G$ Dm/F

Some - day our fight will be won then, we'll stand in the

$Cm/E\flat$ $B\flat/D$ $Cm7$ $Cm7(add4)$ $F7sus$ $F7$

sun then, that bright af - ter - noon.

Chord symbols: Cm, F, Eb6/Bb, Bb, Eb(add9)

Till then, on days when the sun is gone,

Chord symbols: Cm6/G, Gm, Cm7, F/Eb, Eb, Ebmaj7/F, F#dim7, Gm, Gm7/F

we'll hang on, wish up - on the moon.

Chord symbols: Cm, Bb/D, Eb6, Eb6/F, Eb/F, Ebmaj7/F, F7, Bb, Ebm6/Bb

Change will come one day, some - day soon.

p sub.

a tempo

Chord symbols: Bb, Ebm6/Bb, Bb, Ebm6/Bb, Bb

rit.

SURFACE PRESSURE

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderate Pop

Em

LUISA:

I'm the strong one, I'm not ner-vous,

mp

D C N.C. Em

I'm as tough as the crust of the earth is. I move moun-tains, I move church-es,

D C N.C.

And I glow, 'cuz I know what my worth is.

* Vocal sung one octave lower than written.

Em D C

I don't ask how hard the work is, Got a rough, in - de - struc - ti - ble sur - face.

B B/D#

Dia - monds and plat - inum, I find 'em, I flat - ten 'em, I take what I'm hand - ed, I break what's de - mand - ed, but...

Em D C

Un - der the sur - face, I feel ber - serk as a tight - rope walk - er in a three - ring cir - cus.

Em D C

Un - der the sur - face, Was Her - cu - les ev - er like, "Yo, I don't wan - na fight Cerb - erus?"

* Sung at pitch

Em D C

Un - der the sur - face, I'm pret - ty sure I'm worth - less If I can't be of serv - ice, A

Swing 16ths

B B/D#

flaw or a crack, The straw in the stack That breaks the cam-el's back, What breaks the cam-el's back? It's...

Em C D

Pres - sure like a drip, drip, drip that - 'll nev - er stop, whoa _

Em G/D D/F#

Pres - sure that - 'll tip, tip, tip 'til you just go pop, whoa _ oh oh _

Em C

Give it to your sis - ter, your sis - ter's old - er, Give her all the heav - y things we can't shoul - der. Who —
 Give it to your sis - ter, it does - n't hurt, and See if she can han - dle ev - 'ry fam - 'ly bur - den. Watch —

G/D To Coda B

— am I — if I — can't run — with the ball? — If I fall — to...
 — as she buck - les and bends, — but nev - er breaks. —

Em C D

Pres - sure like a grip, grip, grip and it won't let go, whoa. —

Em G D

Pres - sure like a tick, tick, tick 'til it's read - y to blow, whoa — oh oh. —

Em C

Give it to your sis - ter, your sis-ter's strong - er, See if she can hang on a lit - tle long - er. Who -

G B B/D#

— am I — if I — can't car - ry it all? — If I fal - ter...

Straight 16ths

Em D C

Un - der the sur - face, I hide my nerves and it wors - ens, I wor - ry some - thing is gon - na hurt us.

Em D C

Un - der the sur - face, The ship does - n't swerve. Has it heard how big — the ice - berg is?

Swing 16ths

Em D C

Un-der the sur - face, I think a - bout my pur - pose. Can I some-how pre-serve this? Line

B B/D#

up the dom - i - noes, A light wind — blows, You try to stop it top - pl - in' but on and on it goes. But

Straight 16ths

G Bm

wait— If I — could shake — The crush - ing weight _

Bm7b5 C Cm

Of ex - pec - ta - tions, Would _ that free _ some room _ up for _

G Bm/F#

— joy, — Or re - lax - a - tion, — Or sim - ple pleas -

G7/F C Cm/Eb Em

- ure? In - stead we meas - ure This grow - ing pres - sure Keeps

D Am B D.S. al Coda (Back to Swing 16ths)

grow - ing, Keep go - ing 'cuz all we know is...

CODA B N.C. Em

— No mis - takes — just Pres - sure like a grip, grip, grip and it won't let go,

C D Em

whoa... Pres-sure like a tick, tick, tick 'til it's read-y to blow, —

G D Em

— whoa... oh oh... Give it to your sis-ter, and nev-er won-der If —

C G

— the same pres-sure would-'ve pulled you un-der. Who — am I — if I — don't have what it takes? —

B B/D# B Em

— No cracks, no... breaks, No mis-takes! — No pres-sure!

TRY EVERYTHING

from ZOOTOPIA

Words and Music by SIA FURLER,
TOR ERIK HERMANSEN and MIKKEL ERIKSEN

Moderate Dance beat

Chord diagrams: C, F, Gsus, G, C.

Lyrics: (Oh oh oh oh oh), Oh oh oh oh oh, Oh oh oh oh oh, I messed up to - night.

Performance markings: *mf*, *With pedal*.

* Recorded a half step higher.

C F C

I lost an - oth - er fight. Lost to my - self, but I'll just start a - gain.

G5 C

I keep fall - ing down; I keep on hit - ting

F C G5 C

the ground. But I al - ways get up, now, to see what's next.

C F C G5

Birds don't just fly, they fall down and get up.

C F C G5

No - bod - y learns — with - out get - ting — it wrong.

C C F

I won't give up; no, I won't give in — till I reach the — end, —

C Gsus C

— and then I'll start a - gain. — No, I won't — leave; — I want to try ev -

F C G C

'ry - thing. I want to try e - ven though I could fail. I won't give

C F C

up; no, I won't give in _____ till I reach the end, _____ and then I'll start a - gain. _____

Gsus C F



_____ No, I won't leave; _____ I want to try ev - 'ry - thing. I want to try e -

C G C To Coda C


ven though I could fail. (Oh oh _____ oh _____ oh oh.) _____





F C

_____ Try ev - 'ry - thing. _____ (Oh oh _____ oh _____ oh oh.) _____







— Try ev - 'ry - thing. — (Oh oh — oh — oh oh.) —









— Try ev - 'ry - thing. — (Oh oh — oh — oh oh.) — Look how far



you've come; you filled your heart with love. Ba - by, you've done







e - nough; take a deep breath. — Don't beat your - self up; no need to run



F C G5 C D.S. al Coda

so fast. Some-times we come last, but we did our best. I won't give

CODA F C Am

I'll keep — on mak - ing — those new mis - takes. —

G F C

— I'll keep — on mak - ing — them

Am G F Am G C

ev - 'ry — day, — those new mis - takes. —

C F

(Oh oh oh oh oh.) Try ev - 'ry - thing.

C Gsus

(Oh oh oh oh oh.) Try ev - 'ry - thing.

C F

(Oh oh oh oh oh.) Try ev - 'ry - thing.

C G C Am G5 C

(Oh oh oh oh oh.) Try ev - 'ry - thing.

rit.

WAITING ON A MIRACLE

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderately slow, in 2

F#m **Em** **D** **A**

MIRABEL:

Don't be up - set or mad at all.

Em **D** **A**

Don't feel re - gret, or sad at all.

Em **D** **Asus** **A** **Asus** **A**

Hey, I'm still a part of the Fam - ily — Mad - ri - gal And I'm

* Vocal written an octave higher than sung.

Em D Asus A Em D

fine, I am to - tal - ly fine. I will stand on — the side as you —

C#5 C#7

— shine... — I'm not fine, I'm not — fine... —

Dmaj9 E Dmaj9

I can't — move — the moun - tains. — I can't — make — the

E Dmaj9 E

flow - ers — bloom. I can't — take — an - oth - er night Up in my







room, Wait - ing on a mir - a - cle, _____ I can't _____ heal _____ what's





bro - ken, _____ Can't con - trol _____ the morn - ing rain or a hur - ri - cane,




Can't keep _____ down _____ the un - spo - ken, In - vis - i - ble






pain, Al - ways wait - ing on a mir - a - cle, a mir - a - cle...

Al - ways walk - ing a - lone, Al - ways want - ing for

more, Like I'm still at that door Long - ing to shine

like all of you shine. All I need is a

change, All I need is a chance,

Guitar Chord Diagrams:

- F#m**: F# on the 1st fret, 2nd and 4th strings.
- B**: B on the 2nd fret, 1st, 2nd, and 4th strings.
- A**: A on the 2nd fret, 1st, 2nd, and 3rd strings.
- C#**: C# on the 2nd fret, 1st, 2nd, and 3rd strings; F# on the 4th fret, 5th string.
- E**: E on the 1st fret, 1st, 2nd, 3rd, and 5th strings.

A E A

All I know is I can't — stay on the side. — O - pen your

C# C#7

eyes O - pen your eyes O - pen your eyes... —

Emaj9 F#

I would — move — the moun - tains, —

Emaj9 F# Emaj9

Make new — trees — and — flow - ers grow. Some - one — please — just

F# G#m F#
 let me know Where do I go, I am wait - ing on a

B Em Emaj9 F#
 mir - a - cle, A mir - a - cle. I would heal what's bro - ken,

Emaj9 F# Emaj9
 Show this fam - ily some - thing new, Who I am in -

F# G#m F#
 side. So what can I do? I'm sick of wait - ing on a






mir - a - cle, So here I go... I am read - y! — C - 'mon, I'm — read - y! —





I've been pa - tient and stead - fast and stead - y! — Bless me now — as you







blessed us All those years a - go, When you gave us a mir - a - cle. — N.C.

rall.

Slowly, freely





Am I too late for a mir - a - cle?

rit.

WE DON'T TALK ABOUT BRUNO

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderately

PEPA:




We don't talk a - bout Bru - no, no, no, no!

We don't talk a - bout Bru - no... But,

It was my wed - ding day, We were get - ting read - y, and there

FÉLIX:

It was our wed - ding day...

was - n't a cloud _ in the sky. _

Bru - no walks in _ with a mis -

No clouds al - lowed _ in the sky. _

- chic - vous grin - _

You tell - ing this sto - ry or _ am I?

Thun - der!! _

Bru - no says, "It looks like _ rain." _

In

I'm sor-ry *mi vi-da* go on... _

Why did he tell us? _

 Cm  Fm  G  Fm

do - ing so, he floods my — brain. —

— A - bu - la, get the um - brel - las... —

 Cm  Fm  G  Fm

Mar - ried in a hur - ri - cane... —

What a joy - ous day, But an - y -

 Ab  G7

We don't talk a - bout Bru - no, no, — no, no!

way... We don't talk a - bout Bru - no, no, — no, no!

Ab **G7** **DOLORES:**

We don't talk a - bout Bru - no! Hey!

We don't talk a - bout Bru - no!

Cm **Fm** **G** **Fm**

Grew to live in fear of Bru-no stut-ter-ing or stumb-ling, I can al-ways hear him sort of mut-ter-ing and mum-bling.

Cm **Fm** **G7**

I as - so - ci - ate him with the sound of fall - ing sand, ch ch ch

• Vocal sung an octave lower than written.

Cm Fm G Fm

It's a heav - y lift, with a gift so hum - bling, Al - ways left A - buc - la and the fam - i - ly fum - bling,

Ab G CAMILO:

Grap - pl - ing with proph - e - cies they could - n't un - der - stand. Do you un - der - stand? A

Cm Fm G Fm Cm Fm

sev - en - foot frame, Rats — a - long his back, When he calls your — name It all —

G Fm Cm Fm G Fm

— fades — to black. Yeah, he sees your — dreams, And feasts — on — your screams
TOWNSPEOPLE & TOWN KIDS: Hey! —

Ab

PEPA, FÉLIX,
CAMILO & DOLORES:

G7



We don't talk a - bout Bru - no, no, no, no!
We don't talk a - bout Bru - no, no!

Ab



G7



We don't talk a - bout Bru - no!
We don't talk a - bout Bru - no!

Cm

TOWNSWOMAN
WITH FISH:

Fm



G7



TOWNSPEOPLE:

He told me my fish would die. The next day: dead. No, no!

Cm



OSVALDO:

Fm



G7



SEÑOR FLORES:

He told me I'd grow a gut! And just like he said... He said that
TOWNSPEOPLE: (No, no!)

Cm **Fm/Ab** **G7/B** **TOWNSPEOPLE:**

all my hair would dis - ap - pear, now look at my head. (No, no!)

TOWNSPEOPLE & TOWN KIDS: Hey!

Ab **G7** **DOLORES, PEPA, FÉLIX & CAMILO:**

Your fate is sealed when your proph - e - cy is read!

Bb **Bb** **ISABELA:**

He told me that the life of my dreams would be prom -

Cm **Ab** **Eb** **Bb**

- ised, and some - day be mine... He told me that my pow -

- er would grow, — like the grapes that thrive — on the vine... —

Cm **Ab**

ABUELA ALMA:
— Ó - ye, Ma - ria - no's on his way 7 told 7 me that the man

DOLORES: He told me that the man

Bb **Bb**

of my dreams would be just out of reach, be - trothed to an - oth - er...

Cm **Ab**

It's like I hear him — now. —

ISABELA:
Hey sis, — I want

Eb **Bb**

Cm **Ab**

It's like I can hear him now, — I can hear him now!

not a sound — out of you... —

Ab **G** **Ab** **G**

MIRABEL:

Um, Bru - no... Yeah, a - bout that Bru - no... I

Ab **G** **Ab** **G** **CAMILO:**

real - ly need to know a - bout Bru - no... Gim - me the truth and the whole truth, Bru - no! Is - a -

Abm7  4th

JULIETA & PEPA:

bel - a, your boy - friend's here. Time for din - ner!

CAMILO:

A

Cm  3rd

PEPA: **Fm**  **G**  **Fm** 

It was my wed - ding day, We were get-ting read - y, and there

FÉLIX:

It was our wed - ding day...

DOLORES:

Grew to live in fear of Bru-no stut - ter - ing or stum - bling, I can al - ways hear him sort of mut - ter - ing and mum - bling.

(CAMILO):

sev - en - foot frame, Rats — a - long his back, When he

ISABELA:

He told me that the life of my dreams — would be prom -

* Vocal sung an octave lower than written.

 Cm  Fm  G  Fm

was - n't a cloud _____ in the sky. _____
 No clouds al - lowed _____ in the sky.
 I as - so - ci - ate him with the sound of fall - ing sand, ch ch ch
 calls your _____ name It all _____ fades _____ to black. Yeah, he
 - ised, and some - day be mine... _____
 Bru - no walks in _____ with a mis - chie - vous grin - _____
 Thun - der!! _____
 It's a heav - y lift, with a gift so hum - bling, Al - ways left A - bue - la and the fam - i - ly fun - bling,
 sees your _____ dreams, And feasts _____ on _____ your screams
 He told me that my pow - er would grow, _____ like the grapes

AB **G7** **ABUELA ALMA:**

You tell - ing this sto - ry or — am I? Ó - ye, Ma - ria - no's on his

I'm sor - ry mi vi - da go on...

Grap - pl - ing with proph - e - cies they could - n't un - der - stand. Do you un - der - stand?

CAMILO: **A**

that thrive — on the vine... I'm fine —

Cm **Fm** **G** **Fm**

PEPA: Bru - no says, "It looks like — rain." — In

Why did he tell us? —

He told me that the man of my dreams would be just

sev - en - foot frame, Rats — a - long his back. When he

He told me that the life of my dreams — would be prom -

* Vocal sung at pitch.

Cm Fm G Fm

do - ing so, he floods my brain...
 A - buc - la, get the um - brel - las...
 out of reach, be - trothed to an - oth - er, an - oth - er... And I'm fine,
 calls your name it all fades to black. Yeah, he
 - ised, and some - day be mine... And I'm fine,

Cm Fm G Fm

TOWNSPEOPLE & TOWN KIDS:

Mar - ried in a hur - ri - cane... Hey!
 What a joy - ous day!
 And I'm fine, And I'm fine, I'm fine.
 sees your dreams, And feasts on your screams
 And I'm fine, And I'm fine, I'll be fine. He's

**JULIETA, AGUSTÍN
& ABUELA ALMA:**

Ab

PEPA, TOWNSPEOPLE
& TOWN KIDS:

G7



Don't talk a - bout Bru - no, no!

FÉLIX:
Don't talk a - bout Bru - no, no!

DOLORES:
Don't talk a - bout Bru - no!

CAMILO:
Don't talk a - bout Bru - no, no!

MIRABEL:
here! Why did I talk a - bout Bru -

Ab



G7



G



G7



Cm



Not a word a - bout Bru - no!

Not a word a - bout Bru - no!

Not a word a - bout Bru - no!

Not a word a - bout Bru - no!

- no?!

I nev - er should-a brought up Bru - no!

WE KNOW THE WAY

from MOANA

Music by OPETAIA FOA'I
Lyrics by OPETAIA FOA'I
and LIN-MANUEL MIRANDA

Moderately

A5

mf

Ta - tou ta-ga - ta fo-lau va-la-'a - ui - na e le a-tu-a, O le sa-mi te - le

e o mai la a-va-'e le lu-'i-tau e le-lei, Ta-pe-na-pe-na

A5

A

D

E

A - ue! A - ue!

Nu - ku i mu - a. Te ma - nu - le - le e ta - ta - ki iei.

A - ue! A - ue! — Te fen - ua te mal - i - e. Na - e ko ha - ki - li - a

ka - i - ga e. We read the wind and the sky, — when the sun is high.

We sail the length of the seas _____ on the o-ccean breeze. At night we name ev-ry star; -
 _____ we know where we are. _____ We know who we are, _____ who we are. _____
 A - way, a - way, we set a course to find. A brand new is - land ev - 'ry -
 where we roam. _____ A - way, a - way, we keep our is - land in our mind;

and when it's time to find home, we know the way. _____ We are ex -
 (A - way, a - way.)

plor - ers read - ing ev - 'ry sign. We tell the sto - ries of our eld - ers in a nev - er end - ing

(A - ue! A - ue! Te fen - ua te mal - i - e. Na - e ko ha - ki - li - a.)
 chain. _____

We know the way! _____

Guitar Chords: E, D, E, F#m, E/G#, A, E, D, E, F#m, A, E.

WHAT ELSE CAN I DO?

from ENCANTO

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderately fast

Emaj7

E

ISABELA:

I just made some - thing un - ex -

pp

mf

B

G#m

B

pect - ed,

Some - thing - sharp, -

Some - thing - new. -

Emaj7

E

B

It's not sym - met - ri - cal, or per - fect, - But it's beau - ti - ful -

pp

mf







— And it's mine... What else — can I — do?

MIRABEL: Bring it in, bring it in.




7 What else — can — I — do?

7 Good talk, 7 bring it in, bring it in. Let's walk, bring it in, bring it in.




ISABELA:

7 Free hugs! 7 bring it in, bring it in. I grow rows — and rows —





— of ros - es. Flor de may - o, By the mile. —

B F# G#m

I make per - fect, prac - ticed pos - es. So much hides _ be - hind _

F# G

my smile. _ What could I do if I just

A B MIRABEL:

grew what I was feel - ing in the mo - ment? _ Do you know _

F#/A# G ISABELA:

where you're go - ing? Whoa... What could I do if I just

A **F#**

knew it did - n't need to be per - fect, It just need - ed to be? —

B **F#/A#** **E**

— And they let me be? A hur - ri - cane of ja - ca -

B **G#m** **MIRABEL:**

ran - das, — Stran - gling — figs, — (Big!)

B **E** **B**

ISABELA: **MIRABEL:** **ISABELA:**

Hang - ing — vines— (This is fine...) Pal - ma de ce - ra fills the air as I — climb —







And I push through... What else can I do? Can I de-



liv - er us a riv - er of sun - dew? Care - ful it's car -




niv - o - rous, a lit - tle just won't do... I wan - na feel the



shiv - er of some - thing new. I'm so sick of

F#sus F#(add2)/C# G#m
 pret - ty, I want some - thing true, MIRABEL: You just seem Like your life's
 don't you?

D#m E
 been a dream, — Since the mo - ment you o - pened your eyes. —
 ISABELA: Whoa... How

B D#m/A# G#m
 far do these roots go MIRABEL: All I know Are the blos -
 down? —

D#m E
 - soms you grow, But it's awe - some to see — how you rise. —
 Whoa...

F#sus

BOTH:

How far can you rise? Through the roof, to the skies —
 How far can I rise? Through the roof, to the skies —

F#

F

ISABELA:

let's go... A hur - ri - cane of ja - ca -
 let's go...

C

Am

ran - das, **MIRABEL:** (Who!) Stran - gling figs— (Go!)

C

F

Hang - ing vines— (Grow!) Pal - ma de ce - ra fills the

C **Am** **Fm/Ab** **G+** **G**

MIRABEL:

air as I _____ climb _____ And I _____ push through. _____ What else, _____ what else?

Ab **Bb**

BOTH:

What can you do when you are deep - ly, mad - ly, tru - ly in the

C **G/B**

MIRABEL:

mo - ment? _____ Seize the mo - ment, keep go - in'...

Ab **Bb**

BOTH:

What can you do when you know who you wan - na be is - n't per -

G **ISABELA:** **C** **MIRABEL:** **G/B**

- fect? But I'll still be o - kay... — Hey, eve - ry - bod - y, clear the way,

F **ISABELA:** **C**

7 I'm com - ing through with ta - be - bu - ia... —
(Ah —

MIRABEL:

Wooo! She's com - ing through with — that boo - yah! —

Am **C** **F**

Mak - ing — waves— Chang-ing — minds... — The way is clear - er 'cuz you're
ah.) —

Mak - ing — waves— You've changed mine—







here, and well, I owe this all to you. What else can I







do? (Ooh) What else can I do? ooh.)

Show 'em what you can do There's noth - ing you can't do -






What else can I do?

A Whole New World

Sweetly

D(add2)

D

I can show _ you the world,

G(add2)/B

A/C#

Em/G

F#7

F#7/A#

shin - ing, shim - mer - ing, splen - did. Tell me, prin - cess, now

Bm

Bm/A

G

D

A7sus

when did you last let your heart _ de - cide? _

D



I can o - pen your eyes take you won - der by




G(add2)/B **A/C#** **Em/G** **F#7** **F#7/A#** **Bm** **Bm/A**




won - der o - ver, side - ways, and un - der, on a




G **D** **A**




mag - ic car - pet ride. — A whole new world —



D **A** **A7/C#** **D(add2)** **D**



— a new fan - tas - tic point — of view. — No one to



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tell us no or where to go or say we're on - ly dream -



ing. A whole new world _____ a daz - zling



place I nev - er knew. — But when I'm way up here it's



crys - tal clear that now I'm in a whole new world with

D **F**

you. Un - be - liev - a - ble

C7sus/F **F** **Bb(add2)/D** **C/E**

sights in - de - scrib - a - ble feel - ing.

Gm/Bb **A7sus** **A7/C#** **Dm** **Dm/C** **Bb**

Soar - ing, tum - bling, free - wheel - ing through an end - less dia - mond sky.

F **C** **F** **C**

A whole new world a hun - dred thou - sand things be -

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gin. I'm like a shoot - ing star I've come so far I



can't go back I'm in a whole new world



with new ho - ri - zons to pur - sue. I'll chase them



an - y - where. There's time to spare. Let me share this

whole new world with you. A whole new

world, that's where we'll be. A thrill - ing

chase, a won - drous place for you and me.

YOU'LL BE IN MY HEART

(Pop Version)*

from TARZAN™

Words and Music by
PHIL COLLINS

Moderately

F#5



The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Moderately' and the dynamics start with a mezzo-forte (mf) marking.

Come stop your cry - ing; - it will be all right.

Just take my hand,

B5



hold it tight.

I will pro- tect you from all a - round - you.

G#m



C#



F#



I will be here; don't you — cry.

For one so small you
Why can't they un - der - stand the

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C#/F# F#

seem so strong. — My arms will hold you, — keep you
way we feel? — They just don't trust — what they

C#/F# F# B(add2)

safe and warm. — This bond be - tween us
can't ex - plain. — I know we're dif - f'rent, but

G#m C# Bb

can't be bro - ken. I will be here; don't you cry. 'Cause
deep in - side us we're not that dif - fer - ent at all. And

Eb Ab/Eb Bb Bb/Ab

you'll be in my heart, yes, you'll be in my

Gm7 Cm Ab
 heart from this day on — now — and for - ev - er -

Db To Coda Bb Eb
 more. You'll be in — my —

Ab/Eb Bb Bb/Ab Gm7
 heart no mat - ter what — they — say. You'll

Cm Ab(add2) Db
 be here in — my — heart al - ways.

Bb7sus Ab Bb D.S. al Coda

CODA Bb Absus Ab

Don't lis - ten to them, 'cause
des - ti - ny calls - you, you

Absus2 Ab Absus/F Fm7

what do they know? We need each oth - er to
must be strong. I may not be with you, but you've

Absus2/F Fm7 Cm7

have, to hold. } They'll see in time, I
got to hold on. }

1  know. —

2  When — know. — We'll

   
show them — to- geth - er, 'cause you'll — be in — my — heart. Be-lieve me,

   
you'll be in — my — heart. I'll be there from this day on, — now —

  
— and for - ev - er - more. —



F **Bb/F** **C** **C/Bb**

You'll be in _____ my _____ heart (You'll be here _____ in my heart.) _____ no mat - ter what _____ they _____

Am **Dm** **Bb(add2)**

say. (I'll be with you.) You'll be here in _____ my _____ heart (I'll be there.) al -

Eb **C** **Bbmaj9**

- ways. Al - ways, _____

F(add2)

I'll be with you. I'll be

there for — you al - ways, al - ways - and al - ways. —

Just look o - ver yourshoul-der. Just look o -

- ver yourshoul-der. Just look o - ver yourshoul-der;

I'll be there — al - ways. —

YOU'RE WELCOME

from MOANA

Music and Lyrics by
LIN-MANUEL MIRANDA

Moderately fast (♩ = ¾)

N.C.
mf

MAUI:

(Spoken): Ah-ha-ha, okay, okay. I see what's hap - pen - ing, yeah -

you're face to face with great-ness, and it's strange. You don't e - ven know -

— how you feel. — It's a - dor - a - ble. Well, it's nice to see that hu - mans nev - er

change. O - pen your eyes. Let's be - gin: Yes, it's real - ly

me, it's Mau - i. Breathe it in, I know it's a lot: the hair, the bod,

when you're star - ing at a dem - i - god. What can I say -

ex - cept, "You're wel - come, for the tides, the sun, the sky"? Hey, it's o - kay,

— it's o - kay: — you're wel - come. I'm just an or - di - nar - y dem - i - guy. —

— Hey, what has two thumbs — and pulled — up the sky — when you were wad - dl - ing

yea high? This guy! When the nights got cold, — who stole — you fire —

— from down be - low? You're look - ing at him, yo. Oh, al - so, I las -

soed — the sun. — You're wel-come. ...To stretch your days and bring you fun. —

— Al - so, I har - nessed — the breeze. — You're wel-come. ...To

fill your sails and shake your trees. — So what can I say. — ex - cept, — "You're wel -

- come, for the is - lands I pulled — from the sea?" — There's no need to pray, —

Chords: F/C, C7sus, C, Bb/C, F/C, Bb, C/Bb, Am, F, C, B, E7, Am

F C E E7 Am

— it's o - kay, — you're wel - come. Huh! I guess it's just my way of be-ing me! — You're wel -

F C C5

- come! You're wel - come! Well, come to think of it: *Rap: (See additional lyrics)*

E \flat 5 E5 G \sharp 5 Am F










(Rap ends) Well, an - y - way, — let me say, — “You’re wel - come, for the won -
 (You’re wel - come.)







- der-ful world_ you know.” Hey, it’s o - kay, — it’s o - kay: — you’re wel - come. Well,
 (Ha, ha, ha.) (You’re wel - come.)






7 7 7 3
 come to think of it, I got - ta go. — Hey, it’s your day — to say, — “You’re wel -
 (Ha, ha, ha.) (Hey, hey, hey, hey!)

- come," 'cause I'm gon-na need - that boat. I'm sail-ing a - way, - a - way. - You're wel-
 (You're wel - come.) (Ha, ha, ha, ha.) (Hey, hey, hey, hey.)

- come, 'cause Mau-i can do ev-'ry-thing but float! - You're wel -
 (You're wel - come.) (Ha, ha, ha, ha.) (You're wel - come.)

- come! You're wel - come! - And thank you.

Additional Lyrics

Rap: Kid, honestly, I could go on and on.
 I could explain ev'ry nat'ral phenomenon.
 The tide? The grass? The ground?
 Oh, that was Maui, just messing around.

I killed an eel, I buried its guts,
 Sprouted a tree: now you got coconuts!
 What's the lesson? What is the takeaway?
 Don't mess with Maui when he's on a breakaway.

And the tapestry here in my skin
 Is a map of the vict'ries I win!
 Look where I've been! I make ev'rything happen!
 Look at that mean mini Maui, just tickety
 Tappin'! Heh, heh, heh,
 Heh, heh, heh, hey!

A collection of 28 of Disney's biggest-ever hits from the *Billboard* Hot 100,
from *Aladdin* and *The Lion King* to *Frozen* and *Encanto*.

All of You	Little Wonders
Beauty and the Beast	Love Is an Open Door
Can You Feel the Love Tonight	Nobody Like U
Circle of Life	Show Yourself
Colors of the Wind	Someday
Do You Want to Build a Snowman?	Surface Pressure
Dos Oruguitas	Try Everything
The Family Madrigal	Waiting on a Miracle
For the First Time in Forever	We Don't Talk About Bruno
Go the Distance	We Know the Way
How Far I'll Go	What Else Can I Do?
Immortals	A Whole New World (Aladdin's Theme)
Into the Unknown	You'll Be in My Heart (Pop Version)*
Let It Go	You're Welcome

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